



# THE BEST OF DEEP PURPLE

12 GREAT SONGS INCLUDING

SMOKE ON THE WATER • HUSH • SPACE TRUCKIN' • WOMAN FROM TOKYO







# THE BEST OF **DEEP PURPLE**

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Music transcriptions by Pete Billmann and Matt Scharfglass  
Cover photo by Jeffrey Mayer

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Photo by Jeffrey Mayer

# Black Night

Words and Music by Ritchie Blackmore, Roger Glover, Jon Lord and Ian Paice

## Intro

Medium Shuffle ♩ = 134 (♩ = 3/4)

Gtr. 1 (dist.) (bass & drums)

N.C.(E5)

*mf*

**T**

**A**

**B**

7 5 7 5 7 5 7 5 7 5 7 5 5 7

## Riff A

End Riff A

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

## Verse

N.C.(E5)

1. Black night, it's not right. I don't feel  
3. Black night, black night. I don't need

## Riff B

P.M.

P.M.

P.M.

5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0

so bright. Don't care to sit tight. —  
black night. I can't see dark light. —

P.M. P.M. P.M.

5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0 5 7 0 0 0 0 0 0



To Coda ⊕ (A5)

May - be I'll find all the way down the line that I'm free.

End Riff B

(G5) (E5)

free — of you, babe.

\* w/ bar full full full w/ bar

\* Very wide vibrato throughout.

(A5) (G5) (B5)

Black night is a — long way from home. —

w/ bar fdbk. -1 -1 -1 -1 -1 -1 -1

pitch: B

#### Interlude

Gtr. 1: w/ Riff A, 2 times  
N.C.(E5)

#### Verse

Gtr. 1: w/ Riff B  
N.C.(E5)

2. Don't need a dark tree. — I don't want a rough sea.

I can't feel. I can't see. — May - be I'll find all the way down the line that I'm

(A5) (G5) (E5)

free. free \_\_\_\_\_ from you. babe.

Gtr. I

P.M.

full full 1/2 w/ bar

(A5) (G5) B5

Black night is a \_\_\_\_\_ long way from home. \_\_\_\_\_

P.M. P.M. w/ bar

Guitar Solo

N.C.(E5)

fbk. w/ bar full 1/2

pitch: G

8va loco w/ bar

3 w/ bar 1/2 let ring w/ bar





# Outro-Guitar Solo

N.C.(E5)

\* even

w/ bar

w/ bar

6

\* Played as even eighth notes.

8va

w/ bar

full

1/2 1/2

1/2 1/2

8va

\* loco

\* Played behind the beat.

Begin Fade

w/ bar

full

full

1 1/2

Fade Out

w/ bar

-1 -1 -1



# Burn

## Intro

**Fast Rock** ♩ = 196

† Gm

1., 2., 3.

※※ Gtr. 1  
(dist.)

**Rhy. Fig. 1**

End Rhy. Fig. 1

\* T = Thumb on ⑥ .

\*\* Two gtrs. arr. for one.

† Chord symbols reflect overall tonality.

4.

§§ Verse  
Gm

1. The sky is red. \_\_\_\_ I don't un - der - stand. \_\_\_\_  
 did - n't be - lieve \_\_\_\_ she was dev - il's sperm. \_\_\_\_ She said.

F/G

Gm

Past mid - night, I still \_\_\_\_\_ see the land. \_\_\_\_\_  
 "Curse you all, you'll nev - er learn. \_\_\_\_\_  
 When I leave, \_\_\_\_\_ there's

C7

wom - an      is      damned. \_      She makes      you      burn      with      a      wave      of      her      hand. \_\_\_\_\_  
no      re - turn." \_      The      peo - ple      laughed \_      till      she      said,      "Burn." \_\_\_\_\_

End Rhy. Fig. 2

grad. bend	full
------------	------

# Interlude

Gtr. 1: w/ Rhy. Fig. 1

Gm

2. The cit - y's a - blaze, \_ town's on fire. The  
4., 6. Warn-ing came, \_ no one cared. \_

F/G

wom-an's flames \_ are reach - in' high - er. We were fools, \_ we called her li - ar.  
Earth was shak - ing, we stood and stared. \_ When it came, \_ no one was spared. \_

Bb

F

C

N.C.

## Chorus

Gm

All I \_ hear \_ is burn. \_  
Still I \_ hear \_ burn. \_

Gtr. 1

1 1 3 5 3 3 0

Eb

Cm

To Coda 2

5 3 5 3 1 5 3 3 5 3 3 full full

# Interlude

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, 1st time

Gtr. 1: w/ Rhy. Fig. 1, 2 times, 2nd time

Gm

1. 2.

Gtr. 1: w/ Rhy. Fill 1

3. I

## Bridge

Dm

Bb

C5

D5

F5

You know we had \_ no time. \_ We

Gtr. 2 (slight dist.)

Gtr. 1  
divisi

simile on repeat

/7 7 7 7 7 5/5 3/3 5 7 6  
/5 3 5 3

\* Gtr. 2 tabbed to left of slash.



E5 Am Bb

could not e - ven try. \_\_\_\_\_ You know we had \_ no time. \_

(6) 5 2 2 2 2/2 3 5 6 6 6 6 3 6

(3) 2 0 1

Dm Bb/D C/D To Coda 1 ⊕

7 7 3/3 1 3 5/5 5

5 7

**Interlude**  
Gtr. 2 tacet  
Gm  
Rhy. Fig. 3

Gtr. 1

End Rhy. Fig. 3

T T T T T T T

3 3 3 3 3 3 3

2.

**Guitar Solo**  
Gtr. 1: w/ Rhy. Fill 2  
Gm  
Gtr. 4

Gtr. 3 (dist.)

*f*

F/G

Gtr. 1 divisi

3 5 3 0 3 5 3 5 3 5 3 0 3 2 0 2 3 2

**Rhy. Fill 2**  
Gtr. 1

T A B 5 5

The 'Gm' section of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one flat (Bb). The notation includes a series of eighth notes, a half note, and a quarter note, followed by a series of eighth notes, a half note, and a quarter note. The notation is written on a single staff.

The musical score for 'Gm' is written in G minor (one flat) and 4/4 time. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The fretboard diagram below the staff shows the corresponding fret numbers for the guitar. The first measure of the diagram is split into two parts, each containing a sequence of fret numbers: 10 12 10, 12, 10 12 10, 12, 10 12 10, 12, 10. The second measure shows 11 12, followed by a triplet of 11, 12, 10. The third measure shows 12, 10 12 10. The fourth measure shows 10 12 10, (10), and 0. The fretboard diagram is divided into four measures, each corresponding to a measure of the melody above it.

Diagram showing musical notation for the Eb scale (E-flat major) and the Gm scale (G minor). The Eb scale is written on a treble clef staff with a key signature of two flats (Bb and Eb). The Gm scale is written on a treble clef staff with a key signature of one flat (Bb). Below the notation, the fret positions for each note are indicated by numbers 0-15.

Scale	Notes	Fret Positions
Eb Scale (E-flat major)	Eb	12
	F	15
	G	0
	A	10
	Bb	12
	C	0
	D	12
	E	15
Gm Scale (G minor)	G	12
	A	15
	Bb	0
	C	10
	D	12
	E	0
	F	12
	G	15

E♭

12 15 0 0 10 12 0 0 8 10 0 0 10 12 0 0 12 15 0 0 10 12 0 0 8 10 0 0 10 12 0 0 8 10 8 0 7 8 7 0 5 7 5 0 5 3



D

Gtr. 3: w/ Fill 1, 1st time  
Gm Cm/Eb Gtr. 3 tacet F Bb/D

\* 8va

Gtr. 2

Gtr. 4 (clean)  
divisi *mf*  
simile on repeat

\* 8va refers to both gtrs.

1. D

8va

Gtrs. 2 & 4

Gtr. 4

Gtr. 2  
divisi

\*\*

\*\* Gtr. 2 tabbed to left of slash.

2. D

8va

Gm Cm Gm Cm D

8va

Gtrs. 2 & 4

Fill 1  
Gtr. 3

w/ bar

full

TAB

(5)

# Interlude

Gtr. 1: w/ Rhy. Fig. 3  
Gtrs. 2 & 4 tacet

Gm  
Gtr. 1

## ⊕ Coda 1

### Organ Solo

Gtr. 2 tacet  
G5

F/G

play 4 times

D5

D.S. al Coda 1  
Gtr. 1: w/ Rhy. Fig. 1, 2 times

Csus2/D D5 Csus/D

Gtr. 1 tacet Gtr. 1: w/ Rhy. Fig. 3 Gtr. 1: w/ Rhy. Fig. 1 Gm

D.S.S. al Coda 2  
(1st Lyrics)

## ⊕ Coda 2

Gtr. 1: w/ Rhy. Fig. 3, 2 times

### Outro

N.C.

Gtr. 1 Gtrs. 1 & 2 Gtr. 2

\* Gtr. 2 tabbed to left of slash.

### Free Time

N.C.(Gm)

Gtr. 1 tacet

# Child in Time

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

## Intro

Slow Rock ♩ = 62

\* Gtr. 1 † G5 A5 G5 A5 F5 G5

*mp* w/ fingers simile on repeat  
let ring throughout

TAB

\* Organ arr. for gtr.

† Chord symbols reflect overall tonality.

A5 G5 A5 G Am F Gadd4 G G5

TAB

## Verse

A5 G Am G Am F

Gtr. 2: w/ Rhy. Fill 1, 4th time

1. Sweet child in time, \_\_\_\_\_ you'll see the line, \_\_\_\_\_  
 2. If you've been bad, \_\_\_\_\_ Lord, I'll bet you have, \_\_\_\_\_  
 3. Sweet child in time, \_\_\_\_\_ in time you'll see the line, \_\_\_\_\_  
 4. See Additional Lyrics

Rhy. Fig. 1

*simile on repeats*

TAB

## Rhy. Fill 1

Gtr. 2

*p* dist. off let ring let ring

TAB

Gtr. 2: w/ Rhy. Fill 2, 4th time

G Am G Am G

the line that's drawn be-tween the good and the bad. See the blind man,  
and you've not been hit by fly-ing lead, you'd bet-ter close your eyes,  
the line that's drawn be-tween the good of us and the bad of us. See the blind man

End Rhy. Fig. 1

Am F

1. G

he's shoot-ing at the world; the bul-lets fly-ing.  
you'd bet-ter bow your head. the bul-lets fly-ing.  
shoot-ing at the world; the bul-lets fly-ing.

Am G G Am G

2.

huh, they're tak-ing toll. Whoa, whoa, wait for the ri-co-chet, hey, hey.  
they're kill-ing ev'ry-one.

Rhy. Fill 2

Gtr. 2

let ring ----- let ring -----

TAB

2	2	2	2	3	0	0	0	0	3	0	0	2	2	0	0	1	2
0	0	0	0	3	0	0	0	0	3	0	0	0	0	0	0	0	0

**Slightly Faster** ♩ = 65

Gtr. 2: w/ Rhy. Fill 3, 2nd time

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

Ooh, \_\_\_\_\_

ooh, \_\_\_\_\_


Ooh, \_\_\_\_\_ I'm cry-in' for you.

Am G Am F G

Ooh, \_\_\_\_\_ hoo. \_\_\_\_\_ Hoo. \_\_\_\_\_ hoo. \_

This musical notation is for the 'Ooh' section of the song. It consists of three measures of music on a single staff. The first measure is marked with a treble clef and a key signature of one flat (B-flat). The notes are G4, A4, Bb4, and A4, with a half note G4. The second measure is marked with a treble clef and a key signature of one flat (B-flat). The notes are G4, A4, Bb4, and A4, with a half note G4. The third measure is marked with a treble clef and a key signature of one flat (B-flat). The notes are G4, A4, Bb4, and A4, with a half note G4. The lyrics 'Ooh, \_\_\_\_\_ hoo. \_\_\_\_\_ Hoo. \_\_\_\_\_ hoo. \_' are written below the staff, with lines indicating where the vocalists should sing.

Am G Gr. 1 tacet Am G Am F G



die. Ah, \_\_\_\_\_ ah, \_\_\_\_\_ ah, \_\_\_\_\_

[illegible][illegible]





The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a vocal line. The guitar part features a complex melody with many triplets and a final section with a "D/A" chord. The vocal line is a simple melody. The score is divided into measures by vertical bar lines.

18

A5/D G5/D 8va ----- loco D5

P.H. -----

pitch: B G

D Dm7 even 1/2

Harm. -----

A5

Harm. -----

pitch: A

7:4 7:4 7:4 7:4

Harm. -----

3 3 3 3 3 3 3 3

Harm. -----

D5

First system of guitar notation. The treble clef staff shows a melodic line with triplets and a bend. The bass clef staff shows the fretting hand with fingerings 0, 2, 0, 1, 0, 2, 4, 5, 2, 4, 2, 4, 5, 4, 2, 0, 4, 2, 4, 0, 7, 5, 0, 7, 5, 0, 5, 7. A wavy line indicates a bend, with "grad. bend" and "full" markings.

Second system of guitar notation. The treble clef staff shows a melodic line with a triplet and a bend. The bass clef staff shows the fretting hand with fingerings (7), 7, 7, 7, 7, 7, 7, 5, 5, 5, 7, 7, 9, 0. A wavy line indicates a bend, with "full" and "1/2" markings.

Third system of guitar notation. The treble clef staff shows a melodic line with a triplet and a bend. The bass clef staff shows the fretting hand with fingerings 11, 12, 10, 12, 13, 0, 13, 13, 0, 13, 13, 10, 13, 13, 10, 13, 13, 10, 13, 12, 12, 13, 12, 13, 12, 13, 12, 13, 12, 0, 0, 0, 10. A wavy line indicates a bend, with "1/2" and "full" markings.

Fourth system of guitar notation. The treble clef staff shows a melodic line with a triplet and a bend. The bass clef staff shows the fretting hand with fingerings 0, 11, 10, 12, 10, 12, 10, 10, 12, 13, (13), 12, 13, 14, 16, 14, 12, 14, 13, 12, 13, 14, 12, 15, 14, 12, 15, (15), 14, 12, 15, 16, 15, 15, 14, 12, 14, 15, 14, 12.

Fifth system of guitar notation. The treble clef staff shows a melodic line with a triplet and a bend. The bass clef staff shows the fretting hand with fingerings 15, 15, 14, 12, 14, 14, 15, 15, 15, 16, 18, 19, 15, 17, 15, 17, 15, 14, 14, 15, 14, 17, 14, 17, 14, 15, 14, 17, 14, 17, 14, 17, 15, 0, 0, 10, 13.

Sixth system of guitar notation. The treble clef staff shows a melodic line with a triplet and a bend. The bass clef staff shows the fretting hand with fingerings 12, 12, 12, 11, 8, 10, 10, 8, 10, 11, 12, 12, 12, 10, 11, 10, 10, 12, 12, 10, 10, 9, 9, 9, 9, 9, 9, 12, 10, 9, 13, 9.

A5

8va

loco

full

D5

8va

even

full

8va

A5

full

grad. bend

full

Harm.



The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written on a single staff with a treble clef. The guitar accompaniment is written on a six-line staff with a treble clef. The melody features a mix of eighth and sixteenth notes, with some triplets. The guitar accompaniment includes various chords and arpeggios, with some notes marked with fingerings (1-4) and a capo position (0). The score is divided into two systems, with the second system continuing the melody and accompaniment.

[illegible]

The musical notation for the 'Piano' section of 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with notes and rests. Below the staff, there are four measures of a piano accompaniment, each with a bass line and a treble line. The bass line is marked with (8) and the treble line with 0. The notes are 8 and 0, with various accidentals and dynamics. The dynamics are marked as 1/2, 1/2, 1/2, 1/4, 1/2, and full. The notes are 8 and 0, with various accidentals and dynamics. The notes are 8 and 0, with various accidentals and dynamics. The notes are 8 and 0, with various accidentals and dynamics.

0 0 0 0

(14) 14 17 14 15 17 15 17 15 14 (14) 10 5 3 0 0 2 0 0 0 2 X X 1 2

Harm. w/ bar Harm. w/ bar

(2) 2 (2) 0 12 (12) 14 (14) (14) 0 12 14 (14)

let ring - - - - - let ring - - - - -

(14) (14) 0 15 14 12 12 14 12 14 12 14 12 14 12 14 12 14 12 14 12

let ring - - - - - let ring - - - - -

0 0 0 0 13 13 13 12 13 13 12 12 14 14 0 14 14 17 0 0 15 12 0 0 0 0 13 0 0 14 17 0 14 17 0 15 13

let ring - - - - - let ring - - - - -

0 0 0 0 12 13 X 15 13 14 0 0 0 13 12 14 14 13 15 13 14 13 13 13 13 X 11 0 14

First system of guitar notation. Treble staff: Melodic line with triplets and a key signature change to one flat. Bass staff: Fretboard diagram with fingerings (14, 17, 12, 14, 17, 12, 14, 17, 0, 15, 13, 12, 14, 12, 14, 13, 15, 0, 0, 0, 14, 13, 12, 14, 13, 13, 13, 15, 15, 13).

Second system of guitar notation. Treble staff: Melodic line with triplets and a key signature change to one flat. Bass staff: Fretboard diagram with fingerings (14, 14, 14, 13, 12, 13, 15, 15, 13, 14, 14, 13, 13, 13, 14, 13, 15, 13, 0, 14, 13, 0, 13, 12, 13, 14, 13, 12, 15, full).

**Interlude**  
**Free Time**

Interlude section. Treble staff: Melodic line with a key signature change to one sharp. Bass staff: Fretboard diagram with fingerings (15, (15), 14, 13, 12, 15, 12, 13, 12, 15, 13, 15, 13, 13, 14, 12, 14, 14, 12, 12, 10, 10, 12, 12, 10, 10, 10, 9, 12). Chords: A5, D.

*D.S. al Coda*  
*(take repeats)*

Section with treble and bass staves. Treble staff: Melodic line with a key signature change to one sharp. Bass staff: Fretboard diagram with fingerings (9, 10, 9, 12, 10, 9, 10, 9, 8, 11, 9, 7, 10, 9, 10, 8, 7, (7), (7), 9, 9, 0, 0, 3, 3). Chords: Esus4, E, N.C., G5. Dynamics: mp. Annotations: Gtr. 2 tacet, Gtr. 1.

**⊕ Coda**

**Interlude**  
**Faster ♩ = 144**

Coda and Interlude section. Treble staff: Melodic line with a key signature change to one sharp. Bass staff: Fretboard diagram with fingerings (3, 5, 5, 5, 5, 7, 7, 9, 9, 9, 9, 10, 9, 4, 5, 6, 1, 2, 1). Chords: G, E5. Annotations: Ah., ow., Harm., loco, tr.

w/ ad lib talking & evil, maniacal laughter  
N.C.

**Free Time**  
\* (approx. 27 sec.)

\* Entire band engages in ad lib mayhem while gradually accelerating into a frenzy.

**Outro**  
Slower ♩ = 138  
N.C.

Lo! Na, na, na, na, — na, na, — now, — no, — now, — now, — now, — no, no, no.

Am

fdbk.  
let ring — — — — —

*p* ————— *mp* < *f* ————— *p* \* < <

pitch: E

\* vol. swells

### Additional Lyrics

4. If you've been bad,  
Lord, I'll bet you have been bad,  
I bet you have been bad,  
And you've not been hit by flying lead,  
You'd better close your eyes,  
You'd better bow your head;  
Wait for the ricochet, yeah, hey.



# Fireball

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

## Intro

Fast Rock ♩ = 242

## Verse

N.C.(B5)

(drums) 7

1. The gold - en light a - bove \_  
 tried to un - der - stand \_  
 rac - in' like a fire -

Gtr. 1 (dist.) Riff A

*f*  
*simile on repeats*

TAB

5 7 7 7 7 7 7 7

— you — will show me where you're from. — The  
 — you, tried to love you right. — The  
 ball, danc - in' like a ghost. — You're

7 7 7 7 5 7 5 5 7 7 7 7 7 7 7 5 7 5 7 X

mag - ic in your heart — there which is all — you gaze u - pon. \_  
 way you smile and touch — me, oh it sets my heart a - light. \_  
 jam - min' high and I — don't know which one I like — the most. \_

\* slight P.M.

5 7 7 7 7 7 7 7 7 7 5 7 5 5 7 7 7 7 7 7 7

\* next 10 meas.

You stand up on your hill \_\_\_\_\_ with  
 Your lips are like a fire \_\_\_\_\_  
 My hand is get - tin' brok - en and my

5 7 5 7 X 0 5 7 7 7 7 7 7 7 7 7 7 7 5 7 5

peo - ple all a - round you.  
 burn - in' through my soul.  
 mind is get - tin' bust.

They won - der where you're from, \_  
 The peo - ple ask me  
 But now I'm com - in' with \_

5 7 7 7 7 7 7 7 5 7 5 5 7 7 7 7 7 7 7 7 7 7 7 7

To Coda 2 ⊕

oh yeah. They won - der where I found you.  
 where you're from, they real - ly wan - na know.  
 you down the road of gold - en dust.

End Riff A

7 7 7 7 5 7 5 5 7 7 7 7 7 7 7 5 7 5 7

**Chorus**  
N.C.(A)

Oh my { 1.. 3. love, \_\_\_\_\_ } it's a \_\_\_\_\_ long way \_\_\_\_\_ where you're  
 { 2. soul, \_\_\_\_\_ }

simile on repeats let ring -----

5 5 4 5 7 0 2 4



(D)

Mag - ic wom - an, I \_\_\_\_\_ don't know. \_\_\_\_\_

P.M. \_\_\_\_\_

A5

N.C.(F#5)

Make three \_ kids for me \_ I love you so, I love \_ you so.

let ring \_ let ring \_

*D.S. al Coda 1 (no repeat)*

Oh, \_\_\_\_\_ whoa. \_\_\_\_\_ 3. You're

# ⊕ Coda 1

Bass Solo  
Gtr. 1 tacet  
N.C.

## Interlude

B5

16

Gtr. 1

*D.S. al Coda 2*  
*(1st lyrics)*

Gtr. 1: w/ Riff A, simile  
N.C.(B5)

#### 4. The

## Chorus

B5

Gtr. 1

w/ bar

*Fade Out*

11



# Highway Star

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

## Intro

Up Tempo Rock ♩ = 176

Gr. 1 (dist.)

G5 F#sus2/G C/G F#sus2/G G5 F#sus2/G G5

*mf*

TAB

G5

Rhy. Fig. 1

End Rhy. Fig. 1

slight P.M.

Gr. 1: w/ Rhy. Fig. 1, 1 3/4 times

*fade in:* Ah. Ah. Ah.

Verse

Bb F5 G5 Bb C Bb

1. 4. No - bod - y gon-na take my car. I'm gon-na race it to the ground.

2. No - bod - y gon-na take my girl. I'm gon-na keep her to the end.

3. No - bod - y gon-na take my head. I got speed in - side my brain.

Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2

Gr. 1

simile repeat

slight P.M.

End Rhy. Fig. 2

Gr. 1: w/ Rhy. Fig. 2, simile

F5 G5 Bb C Bb

A no - bod - y gon - na beat my car. it's gon - na break the speed of sound.

A no - bod - y gon - na have my girl. she stays close on ev - 'ry bend.

A no - bod - y gon - na steal my head. now that I'm on the road a - gain.

F5

Ooh, \_\_\_\_\_ it's a kill - in' ma - chine. \_ it's got a ev - 'ry - thing. \_  
 Ooh, \_\_\_\_\_ she's a kill - in' ma - chine. \_ she's got a ev - 'ry - thing. \_  
 Ooh, \_\_\_\_\_ I'm in heav - en a - gain. \_ I got a ev - 'ry - thing. \_

Gtr. 1

slight P.M. \_\_\_\_\_

N.C. D

Like a driv - in' pow - er. big fat tires \_ and ev -  
 Like a mov - in' mouth. \_ bod - y con - trol and ev -  
 Like a mov - in' ground. \_ throt - tle con - trol and ev -

slight P.M. \_\_\_\_\_ let ring \_\_\_\_\_

A5 Am7 A5 Am7 A5 Am7

'ry - thing. \_ I love \_ it! And I need \_ it! I bleed \_ it!  
 'ry - thing. \_ I love \_ her! And I need \_ her! I seed \_ her!  
 'ry - thing. \_ I love \_ it! And I need \_ it! I seed \_ it!

slight P.M. \_\_\_\_\_ slight P.M. \_\_\_\_\_ slight P.M. \_\_\_\_\_

A5 Am7 A5 N.C.(C) (D) (C)

Yeah, \_\_\_\_\_ it's a wild \_\_\_\_\_ hur - ri - cane! }  
 Yeah, \_\_\_\_\_ she turns \_\_\_\_\_ me on! } All \_\_\_\_\_ right! \_\_\_\_\_ Hold \_  
 Eight cylinders. all mine! }

P.M. P.M. slight P.M. \_\_\_\_\_ slight P.M. \_\_\_\_\_

To Coda 2 ⊕

(D) (C) (D) (F) (G) (A5)

tight! I'm a high way star!

(3) 5 3 5 3 5 0

To Coda 1 ⊕

Keyboard Solo

N.C. (D5) play 4 times

(cont. in slash, 3rd time)

P.M. throughout

(0) 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

play 3 times

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

(A5)

(E)

(Gm)

5 5 5 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 4 4 4 4 4 4 4 4 3 3 3 3 3 3 3 3

(D)

(F)

(Dm)

Gtr. 1

2 2 2 2 2 2 2 4 1 1 1 0 1 1 1 1 1 1 1 0 5 5 5 5 5 5 5 5

(Am)

let ring throughout

5 5 5 5 5 5 5 0 2 0 2 0 0 2 0 2 0 2 0 2 0 2 0 2

slight P.M. -----

D5 F5 G5 F5 N.C.  
play 4 times

slight P.M. ----- simile on repeats

D.S. al Coda 1  
C5 Bb5

# ⊕ Coda 1

A  
⑤  
open  
Gtr. 1

## Guitar Solo

D  
⑤  
Str  
P.M. throughout

Gtr. 2 (dist.)

*f*

full

full

full

full

1/2

Gtr. 3 (dist.)

*mf*

1/2

1/2

1/2

1/2

full



D  
⑤  
5fr

Rhy. Fig. 3

G  
⑥  
3fr

C  
⑤  
3fr

End Rhy. Fig. 3

G  
④  
5fr

C  
③  
5fr

A  
⑥  
5fr

let ring

D  
⑤  
5fr

P.M. throughout

G  
⑥  
3fr

D  
⑤  
5fr

G <sup>6</sup> 3fr    D <sup>5</sup> 5fr    C <sup>5</sup> 3fr    G <sup>6</sup> 3fr    A <sup>6</sup> 5fr

Gtr. 1: w/ Rhy. Fig. 3, 2nd time, simile

C <sup>5</sup> 3fr    D <sup>5</sup> 5fr    G <sup>4</sup> 7fr    D <sup>5</sup> 5fr    A <sup>5</sup> open    C <sup>5</sup> 3fr

let ring —————

G <sup>6</sup> 3fr    D <sup>5</sup> 5fr    G <sup>6</sup> 5fr    D <sup>5</sup> 5fr    G <sup>6</sup> 3fr

let ring —————

Gtr. 1: w/ Rhy. Fill 2, 2nd time

C ⑤ 3fr let ring

G ④ 5fr

C ③ 5fr

C ⑤ 3fr

A ⑥ 5fr P.M.

Musical notation for guitar 1, first system.

8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 8 10 12 12 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0

Musical notation for guitar 1, second system.

12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 12 13 15 15 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0

A ⑥ 5fr P.M. P.M. throughout

Musical notation for guitar 1, third system.

11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 12 12 0 0 11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0

Musical notation for guitar 1, fourth system.

11 11 0 0 10 10 0 0 9 9 0 0 8 8 0 0 17 17 0 0 15 15 0 0 14 14 0 0 12 12 0 0 8 8 0 0 7 7 0 0 6 6 0 0 5 5 0 0

Rhy. Fill 2  
Gtr. 1

Musical notation for Rhy. Fill 2.

P.M.

TAB

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3



4 4 0 0 3 3 0 0 2 2 0 0 3 3 0 0 | 4 4 0 0 5 5 0 0 6 6 0 0 7 7 0 0 | 8 5 8 7 5 8 7

7 7 0 0 6 6 0 0 5 5 0 0 3 3 0 0 | 4 4 0 0 5 5 0 0 6 6 0 0 7 7 0 0 | 8 5 8 5 5 8

full full full

*D.S. al Coda 2*  
*(1st lyrics)*  
 Gtr. 1: w/ Rhy. Fill 1

5 7 7 5 7 | 5 8 5 8 7 5 7 | 7 5 7 5 7 5 | 5 (5)

8 8 8 8 8 | 5 8 5 8 7 5 7 | 7 5 5 X 5 | 5 (5)

full full full w/ bar w/ bar

⊕ *Coda 2*

N.C. (G) (A) (C) (D) (F) (G) (A) (C)

- way — star! — I'm — a — high — way — star! — I'm —

(3) 5 7 5 7 10 8 10 8

**Free Time**

(D) (F) (G) (A)

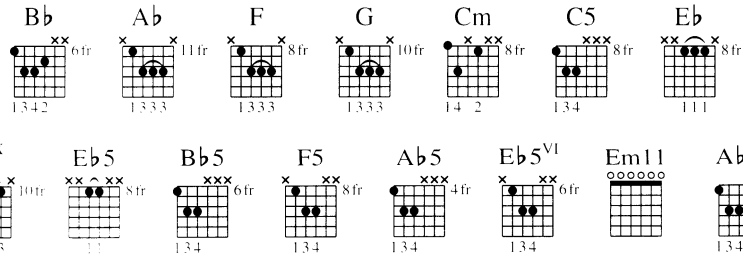
— a — high — way — star! —

(8) 10 8 3/4 1/2 full full full full 5 8 7 5 8 7 5 7 7 5 7 5 7 5 7 5 7 6 5 3 0 3 5 5

rit.

# Hush

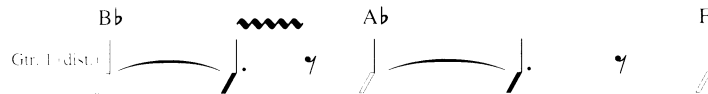
Words and Music by Joe South



## Intro

Free Time  
N.C.

Moderate Rock  $\text{♩} = 110$



Yeah. — All right. —

Gtr. 2 (dist.)

full

3 (3) 1 3 1 4 6

6

G C C $\flat$ m C5 E $\flat$  F $\times$

Whoo.

Yeah.

hold bend

full

1/2

full

6 6 (6) 4 6 4 3 5 4 3 4 3 5 (5) (5)

C5 E $\flat$ 5 C5 E $\flat$ 5 F $\times$  C5 E $\flat$ 5

(cont. in notation)

Gtr. 1

w/ delay

1 1/2

(5) 3 0 3 5 3 1 5 3 3 5 3 5 6 5 3 (3)

10 10 8 8

C5 Eb F Verse C5

1. I got a south-ern lit - tle girl, she's on a my mind.

P.M. -----

Bb5 C5

no doubt a - bout it, she looks so fine. The best girl that I ev - er had. \_\_\_\_\_

(cont. in slash)

C5 Bb5 F

Gtr. 1

Gtr. 2

What she do to make me feel so bad, yeah, make me feel so bad.

P.M.

C5 Eb Fx Eb

P.M. ----- (cont. in notation)

Hmm, yeah. She got lov - in' like quick-sand,

Gtr. 2 tacet  
C5

on - ly took \_ one touch \_ of my hand. Blow-in' my mind, then I'm in so deep.

Gtr. 1

(cont. in slash)

C5

Gtr. 1

Bb5

F5

Eb5

can't a eat, I \_ can't slee... \_ yay. yeah, \_ mm, I can't sleep. \_

Gtr. 2

w/ bar

C 6 8fr

B 6 7fr

Eb5

C5

Eb

F5

P.M. \_ \_ \_ \_ \_

Yeah. \_ Na.

w/ slide

Pre-Chorus

Ab5 Eb5<sup>VI</sup> Bb5 F C5 Eb5

na, na, na, na, na, na, na, oh. \_\_\_\_\_

C5 Eb5 Ab5 Eb5<sup>VI</sup> Bb5 F5 Em11

Na, na, na, na, na, na, na. \_\_\_\_\_

C C5 Bb5

⑥ 8fr

Yeah. Here we go. \_\_\_\_\_

let ring -----

## N.C.

F5 Bb5 F5 C5

Gtr. 1

need her lov - in' but I'm not to blame, now. I got a ho - ney in the morn - ing.

Gtr. 2

*pp* *f*

3	5	5
3	3	3
3	3	3

late in the eve - ning. Whoa. heh. Yeah, come on.

## Guitar Solo

Gtr. 1 tacet

\* Fm7

The musical score for guitar is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked 'Andante'. The score includes several measures with various techniques indicated by text and symbols:

- Gtr. 2**: Indicated above the first measure.
- grad. bend**: Indicated below the first measure.
- 8va**: Indicated above the second measure, with a wavy line representing a vibrato or tremolo effect.
- loco**: Indicated below the second measure.
- P.H.**: Indicated below the third measure.
- grad. bend**: Indicated below the fourth measure.
- 8va**: Indicated above the fifth measure, with a wavy line representing a vibrato or tremolo effect.
- loco**: Indicated below the fifth measure.
- P.H.**: Indicated below the sixth measure.
- 3**: Indicated below the seventh measure, suggesting a triplet or a specific fingering.
- 3**: Indicated below the eighth measure, suggesting a triplet or a specific fingering.

Below the staff is a fretboard diagram showing the fret positions for the notes. The diagram is divided into two systems, each with four frets. The fret numbers are indicated by numbers in parentheses or below the lines:

- System 1: (6), 5, 3, 5, (5), 8, (8), (8), 6, 8, 8, 7, 6, 7, 6, 5, 3, 4.
- System 2: (6), 5, 3, 5, (5), 8, (8), (8), 6, 8, 8, 7, 6, 7, 6, 5, 3, 4.

Arrows indicate the fretting hand's movement, with labels like **full** and **1 1/2** indicating the extent of the bend or fretting.

\* Chord symbols reflect implied tonality.

pitch: E

pitch: G

Diagram 2: Musical notation for the second staff, showing fret numbers and bending instructions. The notation includes fret numbers (4), (4), 3, 1, 3, 1, 0, 3, 1, 0, 1, 0, 2, (2), (2), (2), 1, (1), (1), 1, 3, (3). Bending instructions include "grad. bends", "grad. release w/ bar", "flutter bar", and "w/ bar". A "slack" instruction is also present.

## Harmonica Solo

G

The musical notation for the 'loco' section of 'The Great Escape' is shown. It features a treble clef staff with a key signature of one flat (B-flat). The notation includes a 'loco' marking, a 'w/ bar' marking, and a 'w/ delay' marking. The notes are connected by a slur, and there are various accidentals and dynamics markings.

# Chorus

F/G G F/G G C

Hush, I

*p* *f* *mf*

12 13 13 (13) 3

Gtr. 2 tacet  
F5 Bb5 F5 C5 N.C.

thought I heard her call - ing my name, \_ now. Hush, \_ ah. she

F Bb F Bb5 C5

wrecked my heart but I love her just the same, \_ now. Hush, I

Gtr. 1

10 10 7 10 8 8 10 8 8 10 8

F Bb5 F5 C5

thought I heard her call - ing my name, \_ now. Hush, \_ hush, I

Gtr. 1  
Gtr. 2  
(cont. in slash)  
delay off

10 10 8 8 10 8 3 1 3 5

F Bb5 Em11 C5

need her lov - in' but I'm \_ not to blame, now. I got a ho - ney in the morn - in', uh, \_

Gtr. 2

3 5 1 3



Bb5

Ab5

Bb  
⑥  
6fr

late in the eve - nin', ha, whoa, wha,

flutter bar

5 7 3 5 7 7 5 5 8 6 8

how. Gui - tar said. Nn, na, na, na, na, na, na,

semi-P.H.

(8) 5 8 (8) (8) 6 8 6 8 6 8

na, na, na, na, come on, suck-er. Al - right. He said,

w/ octaver

7 8 7 10 10 10 5 8 11 11 11 11 8 11

\* Set one octave lower.



# Knocking at Your Back Door

Words and Music by Ritchie Blackmore, Ian Gillan and Roger Glover

## Intro

Moderate Rock ♩ = 124

Chord symbols reflect overall tonality.

Bm7 G A Bm7

Rhy. Fig. 1 (Gtr. 1 dist.)

(organ, approx. 18 sec.) (bass) 12

*mf*

TAB

		7 6 9	7 6	2 4	2 0	4 2	2 4
		7 7 9	7 7	2 4	2 0	4 2	2 4

G A Bm7

1. Sweet \_\_\_\_

End Rhy. Fig. 1

(4)

X	7 6 9	7 6	2 4	2 0	4 2	2 2/4	4 4
X	7 7 9	7 7	2 4	2 0	4 2	2 2/4	4 4

## Verse

Bm7 D5 A5

Lu - cy was a dane - er, but none of us \_ would chance \_ her, be - cause she was a sam - u - rai. \_\_\_\_  
 Nan - cy was so fan - cy, to get in - to \_ her pants we had to be the ar - is - toc - ra - cy. \_

*simile on repeats*

7 9 9/7	(9/7)	X X	5 7 7/5	X X	5 7 7/5
---------	-------	-----	---------	-----	---------

G5 A5 Bm7 D5

She made e - lee - tric shad - ows \_ be - yond our fin - ger - tips, and  
 The mem - bers that she toyed with at her eit - y club \_ were

P.M. 4

3 5 5	5 5 5	7 9 9/7	(9/7)	X X	5 7 7/5
-------	-------	---------	-------	-----	---------

Gtr. 2: w/ Fill 1, 2nd time  
E5

Bm7

A5

none of us could reach that high.  
some-thing in di - plo - ma - cy.

So, She came on like a teas - er, I  
we put her on the hit list of a  
Lu - cy was a danc - er, but

full full

5 7 7 (7) 2 0 0 2 (2) 7 9

D5 A5 G5 A5

had to touch and please her, en - joy a lit - tle par - a - dise. The  
com - mon cun - ning lin - guist, a mas - ter of man - y tongues. And  
none of us would chance her, be - cause she was a sam - u - rai. She

P.M. - - - - -

5 7 7 (7) 5 7 7 (7) 3 5 5 5 7

Bm7 D5 A5

log was in my pock - et when Lu - cy met the rock - et, she nev - er knew the rea - son  
now she eas - es gen - tly from her Aus - tin to her Bent - ley, and sud - den - ly she feels so  
made e - lec - tric shad - ows be - yond our fin - ger - tips, but one of us could reach that

7 9 9 (9) 5 7 7 (7) 5 7 7

Fill 1  
Gtr. 2 (dist.)

*mf*  
w/ chorus

steady gliss.

TAB

12 15 14 12 15 14 12 14 12

# Pre-Chorus

Gtr. 1: w/ Fill 2, 2nd & 3rd times, simile

B5 A5 5:4 E5

why. young. high. } I can't de - ny it, with that

steady gliss. let ring

7 9 (9) 3 0 7

Gtr. 1: w/ Fill 2, 2nd & 3rd times, simile

D5 A G A G

smile on { 1.. 2. her } face. Oh! It's not the

3. my }

*p* *mf*

let ring

5 7 9 0 2 4 2 4 2 4 2 2 3 2 0 0

## To Coda

Gtr. 1: w/ Fill 3, 2nd time

Gtr. 2: w/ Fill 4, 2nd time

E5 D5 A D A Asus4 A

kill, it's the thrill of the chase.

0 5 7 9 0

### Fill 2

Gtr. 1

let ring

TAB 3 /2 0 2 /4 2 2

### Fill 3

Gtr. 1

TAB 4 5 4 /7

### Fill 4

Gtr. 2

chorus off w/ bar

TAB 0 -2 1/2 -3 1/2 (0)

# Chorus

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

Bm7

Feel \_\_\_\_ it com - ing, G A Bm7 it's knock - ing at the door.

You know it's no good run - ning, \_\_\_\_ G A Bm7 { 1. it's not \_\_\_\_ a - gainst the law. 2. no, \_\_\_\_ }

The point \_\_\_\_ of no \_\_\_\_ G A Bm7 re - turn, \_\_\_\_ and

now you know the score, \_\_\_\_ G and now \_\_\_\_ you're learn - ing,

A Bm7 E5 1. ah ha, \_\_\_\_ what's \_ knock-in' at your back door. \_\_\_\_ 2. Sweet \_\_\_\_ knock-in' at your back door. \_\_\_\_ E5

Gtr. 1 Gtr. 2 w/ bar Gtr. 1 divisi f

(0) 4 2 4 2 0 7 (7) 0 7 7 0 0 3

-3 1/2

## Guitar Solo

Gtr. 1 tacet

F#5

Gtr. 2

full 2 5 4 3 2 3 2 0 2 5 4 2 4 2 1 (1) 0 4 2 0 2 4 0

2

C#5

*loco* A D F#5

C#5

F#5

A E5 D.S. al Coda

⊕ Coda A

chase. Gtr. 1 P.H. full



# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile  
Bm7

Feel — it com - ing, knock - ing at your door.

You know it's no good run - ning, — now it's knock-ing at your door.

## Interlude

Bm7

Gtr. 3 (dist.)

w/ slide

steady gliss.

\* Multiple gtrs. arr. for one.

## Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile, till fade  
Bm7

Ah. — ha. knock-ing at your back door. —

steady gliss.

w/o slide

full

G A Bm7 G

P.M. — — — —

A Bm7 G

full

full

1/2

1/2

A Bm7

let ring - - - - V - - -

G A Bm7

6 rake → full 1 1/2

G A Bm7

8va 3 full full full

G A Bm7

8va loco semi-harm. rake → rake → rake → rake → full full full 1 1/2 3

G A Bm7

8va loco full full full full P.H. full grad. release full w/ bar rake →

G

A

Bm7

First system of musical notation for guitar. The treble clef staff contains a melodic line with triplets and a 5:4 ratio. The bass clef staff contains a bass line with triplets, a 5:4 ratio, and a 'rake' instruction. The system concludes with a 'full' instruction and a dashed line.

G

Second system of musical notation for guitar. The treble clef staff contains a melodic line with triplets and a 'P.H.' instruction. The bass clef staff contains a bass line with triplets, a 'P.H.' instruction, and a 'pitch: F# A#' instruction. The system concludes with a 'full' instruction and a dashed line.

*Begin Fade*

Third system of musical notation for guitar. The treble clef staff contains a melodic line with triplets and a 'P.H.' instruction. The bass clef staff contains a bass line with triplets and a 'full' instruction. The system concludes with a 'full' instruction and a dashed line.

G

Fourth system of musical notation for guitar. The treble clef staff contains a melodic line with triplets and a 5:4 ratio. The bass clef staff contains a bass line with triplets and a 'full' instruction. The system concludes with a 'full' instruction and a dashed line.

*Fade Out*

Fifth system of musical notation for guitar. The treble clef staff contains a melodic line with triplets and a 5:4 ratio. The bass clef staff contains a bass line with triplets and a 'full' instruction. The system concludes with a 'full' instruction and a dashed line.

## **A** Intro

N.C.(Fm7)

Fm7   B♭5   Fm7

Gtr. 1 (dist.)

**B**

**C**

\* ③ & ④ ring due to L.H. movement.

Free Time

musical score for piano and prepared piano, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (P.M., fdbk., grad. bend, flutter bar, w/ bar). The score is divided into two systems, each with a 3-measure phrase.

\*\* Played as even eighth notes.

pitch: D $\flat$

C

† Release note and allow open strings to vibrate randomly.

**D** A Tempo

Fm7 N.C.

F5

†† Chord symbols represent overall tonality.

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, written in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and includes various ornaments and trills. A 'P.M.' (Piano Moderato) marking is present below the first few measures. The bottom staff is the piano accompaniment, also in G major and 3/4 time. It features a rhythmic pattern of eighth and sixteenth notes, often beamed together. A 'string noise' marking is present below the first few measures. The score includes a 'N.C.' (No Chords) marking and a '8va' (8va) marking. The final measure of the vocal line is marked with a double bar line and a repeat sign.

**E** Faster ♩ = 247

C7#9

*loco*

Loco

let ring - - -

3 1 0 3 1 1/3 3 | 1 3 3 1 3 | 2 2 1 | 1 2 3 6 3

[illegible]

The musical score for 'C7#9' is presented in two parts. The top part is a guitar melody in E-flat major (three flats) on a single staff. It begins with a 'let ring' instruction and a dashed line. The melody consists of eighth and quarter notes, with some triplets and a wavy line indicating a vibrato or sustain effect. The bottom part is a fretboard diagram for the guitar, showing the fret positions for each finger (1-4) across the strings. The diagram is divided into measures corresponding to the melody above. The first measure shows frets 1, 1, 0, 3, 1, 3, 3, 1. The second measure shows fret 3, with a '1/4' note indicated. The third measure shows fret 0, with a '(3)' note indicated. The fourth measure shows frets 2/3, 1, 0, 3, 1, 2, 3. The fifth measure shows frets 1, 3, 1, 3.

The second system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody is written on a single staff. The first measure contains a triplet of eighth notes (F4, G4, A4) followed by a quarter note (B4). The second measure contains a triplet of eighth notes (A4, G4, F4) followed by a quarter note (E4). The third measure contains a quarter note (D4) followed by a quarter note (C4). The fourth measure contains a quarter note (B3) followed by a quarter note (A3). The fifth measure contains a quarter note (G3) followed by a quarter note (F3). The sixth measure contains a quarter note (E3) followed by a quarter note (D3). The seventh measure contains a quarter note (C3) followed by a quarter note (B2). The eighth measure contains a quarter note (A2) followed by a quarter note (G2). The ninth measure contains a quarter note (F2) followed by a quarter note (E2). The tenth measure contains a quarter note (D2) followed by a quarter note (C2). The eleventh measure contains a quarter note (B1) followed by a quarter note (A1). The twelfth measure contains a quarter note (G1) followed by a quarter note (F1). The thirteenth measure contains a quarter note (E1) followed by a quarter note (D1). The fourteenth measure contains a quarter note (C1) followed by a quarter note (B0). The fifteenth measure contains a quarter note (A0) followed by a quarter note (G0). The sixteenth measure contains a quarter note (F0) followed by a quarter note (E0). The system ends with a double bar line. Below the staff, there are two lines of fingering numbers. The first line contains the numbers 5, 5, 5, 3, 5, (3 5) 3. The second line contains the numbers 3, 5, 5, 6, 5, 5, 5, 3, 5, 3. The system is labeled 'Ab' and 'Eb' at the top.

[illegible]

The Sound of Silence  
Simon & Garfunkel

Ab Eb Fm7 C7#9

(10) (10) 10 13 (13) 12 10 12 13 12 12 13 13/15 13 15 15 15 15 12 13 16 1/2 full 16 16

**G** Fm7

The musical score is written on a single staff in G major (one sharp). It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Fm7'. The melody consists of eighth and quarter notes, with some measures containing triplets. The score ends with a double bar line and a repeat sign.

The fretboard diagram below the staff shows the fret numbers for the notes in the solo. The diagram is organized into five measures, each corresponding to a measure of the musical score. The fret numbers are written on a six-line staff, with the bottom line representing the open string (1st fret) and the top line representing the 20th fret. The fret numbers are: 13/15, 13, 15, 15, 13, 13, 15, 15, 13, 15, 16, 16, 16, 16, 16, 12, 13, 16, 13, 12.

Annotations for the fretboard diagram include: 'let ring' with a dashed line, and 'full' with an upward arrow.

**H** Organ Solo  
Fm7

Ab Eb Fm7

15 15 X X 16 16 14 14 13 X X X X X 15 15 X X 13 X X 15 X 13 X X X X X 6 8

Bb

X X 13 13 13 13 13 13 13 13 13 15 X X X X 15 15 X 13 13 13 X X X X X 15 15 X 13 13 15 15 X 13 13 13 15 15 X 13 13 13

Fm7 Ab 8va Eb Fm7 loco

13 13 X X X X 13 13 13 (13) 16 (16) 15 15 18 18 1 3

I Fm7 P.M. full full 1/4 full

15 13 15 15 13 15 13 13 15 15 13 15 0 16 16 16 16 16 16 (16) 13 16 13 12

C7#9

13 13 13 12 15 13 15 13 15 13 (13) 2 3 1 0 3 1 2 3 1 0 3 1 3

D7#9 You're la - P.M.

2 3 2 4 2 1 4 1 2 3 1 2 1 0 1 5 4 6 4 3 6 3 4 5 3 (3) 0 5 3



**J** Chorus

Gm7

C/G

Gm7

zy. just stay in bed. You're

13 11 17 18 17 18 17 18 17 17 17

(5)

1/2

full full full full full

3

\* Played ahead of the beat.

C9

Gm7

F/A

Bb

la - zy, stay in bed. You don't want no mon-ey,

15

F

Gm7

C/G

Gm7

C/D

G5

you don't want no bread. no. no. If you're drown - ing,

15 15 17 17 15 (15)

x

C5

clutch no straw. If you're drown - ing,

15 14 15 12 12

Cm Gm7 Bb

clutch no straw. One if don't

*p* *P.M.* *mp*

F Gm D7#9 Gm7 C/D

want it. great guess. Heh. heh.

*P.M.*

**K** Harmonica Solo

Gm7 C/D Gm7 D/C Gm7 D/C Cm7

*P.M.*

Gm7 D/C Gm7 C/G Bb F Gm

D7#9 Gm7 Gm6

*mf* *8va loco* *8va*

C7 8va loco Gm7 Bb

F Gm7 [L] Am

let ring *f* P.M. P.M. P.M. full

E7#9 [M] A7#9

P.M. let ring

D5

P.M. P.M. P.M. let ring

A5 C G A

E7#9

A7#9

0 0 10 7 10 7 7 10 7 10 7 7 7 5 7 5

D7

A5

7 5 7 5 7 5 7 5 5 5 7 5 7 7 7 7 7/9 (9) 10 9 7 9 10 9

C

G

Am

7 10 9 7 10 7 8 10 7 0 6 6 7 5 4 7 5 7 5 7 6 5 7 5 6 7 7 5 7 5 7 7 7 9

C

G

Am

(9) 7 7 8 7 8 9 9 8 (8 9) 8 8 (7 9) 7 7 10 7 (7) 9 12

N Free Time

band tacet

N.C.

15ma

19 12 19 12 19 12 19 12 19 12 0 0 12 15 12 15 12 15 13 12 15 12 13 12 15 12 13 12 15 13 12

12 13 15 13 12 13 12 14 12 13 12 14 13 9 12 12 9 11 11 7 8 10 10 9 7 9 9 10 9 7 9 10 9 7 10 10 10 10 8 8 7 7 8 7 10 8

8va loco 15ma loco

P.H. P.H.

pitch: G

8va

full full full full 1/2 full

**0** Outro  
Slow Blues Shuffle ♩. = 78  
E7#9

8va

full full 1/2 full

D A A/C# D D#°

loco

1/2 full

Begin Fade  
Free Time

Fade Out

A7#9 Bbmaj9 A7#9

8va

rit. 1/2 1/2 let ring

from *Deepest Purple - The Very Best of Deep Purple*

# Smoke on the Water

Words and Music by Ritchie Blackmore, Ian Gillan,  
Roger Glover, Jon Lord and Ian Paice

## Intro

Moderate Rock ♩ = 112

N.C. (G5)

Gtr. 1 (dist.)

**Riff A**

**End Riff A**

**TAB**

5	8	10	5	8	11	10	5	8	10	8	5
---	---	----	---	---	----	----	---	---	----	---	---

6.

## Verse

\*G5

1. We all came out to Mon - treaux on the  
They burned down the gam - bling house, it  
We end - ed up at the Grand Ho - tel,

**Riff A1** **End Riff A1** **Riff B**

**mf**  
slight P.M. - 4      slight P.M. - 4      slight P.M. - 4

**TAB**

5	10	5	5	5	5	5	5	5	5	5
---	----	---	---	---	---	---	---	---	---	---

\*Chord symbols reflect implied tonality.

F5

G5

Lake Ge - ne va shore - line  
died with an aw - ful sound, cold and bare. But with the  
it was emp - ty.

**End Riff B**

**TAB**

3	5	5	1	3	3	3	5	5	3	5	5
---	---	---	---	---	---	---	---	---	---	---	---

to make rec - ords with the mo - bile, we did - n't  
A Fun - ky Claude was run - ning in and out, pull - ing  
Roll - ing truck Stones thing just out - side, mak - ing our

G5

have much time. But Frank Zap - pa and the Moth - ers were  
kids out the ground. When it all was o - ver, we  
mu - sic there. With a few red lights, a few old beds

F5

G5

at the best place a - round. But some stu - pid with a  
had to find an - oth - er place. But Swiss time was  
we made a place to sweat. No mat - ter what we

F5

G5

flare gun burned the place to the ground.  
run - ning out; it seemed that we would lose the race.  
get out of this. I know. I know we'll nev - er for - get.

## Chorus

C

Ab5

G5

Smoke on the wa - ter. a fire in the sky.

3 5 5 4 6 6 3 5

To Coda ⊕ 1.

2.

Gtr. 1: w/ Riff A 1 3/4 times Gtr. 1: w/ Riff A1 Gtr. 1: w/ Riff A 1 3/4 times Gtr. 1: w/ Riff A1

C5 Ab5 N.C.(G5) N.C.(G5)

Smoke on the wa - ter.

Gtr. 2 (dist.)

*f*

3 5 5 4 6 6 12 15

## Guitar Solo

Gtr. 2 G5 C5 G5

full 1/4 1/2 full

12 13 (13) 11 12 11 15 12 15 15 15 14 12 14 12 14 12 10 12 10 8 10

Gtr. 1

slight P.M. slight P.M.

3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 3 3 5

C5

full 1/2 full full full full

10 10 10 10 8 11 11 11 11 8 11 10 8 11 10 8 11 10 8 10 8 7 5 8 7

slight P.M.

3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 3 3



G5

5 8 7 5 8 8 7 5

full

w/bar

(3) 5 3 2 3 2 3 2 0 (0) (0)

-2 1/2

slight P.M.

3 5 5 3 5 5 3 5 5 3 5 5

C5 G5

full 1/2 full full full full

5 3 3 6 3 3 6 5 3 6 5 3 5 5 3 5 5 3 5 5 3 6 3 3 6 3 6 8

slight P.M.

3 5 5 3 5 5 3 5 5 3 5 5

C5 G5 8va

1/2 1/2 full

8 8 6 8 8 11 8 8 11 8 11 8 11 8 10 11 13 13 13

slight P.M.

3 5 5 3 5 5 3 5 5 3 5 5

8va

[illegible]

F5

*loco*

The musical score for 'F5 loco' is presented in two systems. The first system features a treble clef staff with a key signature of one flat (B-flat) and a common time signature. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note B-flat4, and a quarter note C5. This is followed by a half note D5, a quarter note E5, and a quarter note F5. The melody then continues with a quarter note G5, a quarter note A5, a quarter note B5, and a quarter note C6. The second system continues the melody with a quarter note D6, a quarter note E6, a quarter note F6, and a quarter note G6. The score includes various musical notations such as slurs, ties, and dynamic markings like 'full' and 'grad. bend'. The fretboard diagram below the staff shows the corresponding fret numbers for each note: 5, 6, 5, (5), 3, 5, 3, 5, 8, 8, 6, 8, 8.

Gtr. 1: w/ Riff A, 1 3/4 times

Gtr. 2

N.C.(G5)

Grtr. 2 N.C.(G5)

The musical score for guitar 2 consists of two staves. The top staff is a treble clef with a key signature of one flat (Bb). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final quarter note. A bracket under the last three measures indicates a 3-measure rest. The bottom staff is a fretting diagram with five lines. It shows fingerings for the left hand, with arrows indicating the fretting finger (1-4) and the fret number (8, 3/4, 1/2, 1/4). The diagram is divided into two measures by a vertical line. The first measure shows a sequence of frets: 8, 8, 8, 8, 8, 8, 3/4, 3/4. The second measure shows: 1/2, 1/2, 1/4, 8, 6.

*D.S. al Coda*

Gtr. 2 tacet

Gtr. 1: w/ Riff A1

Gtr. 2 tacet

Gtr. 1: w/ Riff A1

full

(6)

(6)

⊕ *Coda*

Gtr. 1: w/ Riff A, 4 times  
N.C.(G5)

**Outro-Organ Solo**

N.C.(G5)

Gtr. 1

**16**

Measures 16-19: Measure 16 begins with a whole rest for guitar and a whole note G5 for organ. Measures 17-19 show a guitar riff and organ accompaniment.

*Begin Fade*

Measures 20-22: The guitar riff continues, and the organ accompaniment is present.

Measures 23-25: The guitar riff continues, and the organ accompaniment is present.

*Fade Out*

Measures 26-29: The guitar riff continues, and the organ accompaniment is present.

# Space Truckin'

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

## Intro

Moderate Rock ♩ = 129

(organ, bass & drums)

## Verse

\* A5

15

1. Well, \_ we had a lot of luck on Ve - nus. We  
mem-ber when we did the moon \_ shot and

Gtr. 1 (dist.)

15

*mf*  
slight P.M. throughout  
simile on repeat

T  
A  
B

7 7 9 7 9 7 9 7 9

\* Chord symbols reflect overall tonality.

C5 D5 A5

al - ways had a ball on Mars. \_ We're meet - in' all the groov - y peo -  
pon - y trek - er led the way. We moved to look at men in the moon

5 7 7 9 7 9 7 9 7 9

C5 D5 A5 D5

ple. We fight the Milk - y Way so far. \_ We danced a-round A - bor - e - al -  
stuff, and ev - 'ry-one be - gan to sway. \_ Got mus - ic in our sol - ar sys -

7 9 7 9 5 7 7 9 7 9 0 7 9 7 9 7

A5 D5 E5

- is. We're space truck-in' round the stars. \_\_\_\_\_ Come  
 - tem. We're space truck-in' round the stars. \_\_\_\_\_

long - - - - -

**Chorus**  
 N.C.(A5)

on! Come on! Come on! Let's go space truck-in'. Come

**Riff A**

(E5) (F5) (F#5) (G5)

on! Come on! Come on! Space truck-in'. { 2. Re -  
 The

**End Riff A**

**Bridge**  
 Am C5 D5

fel-low that we brought was mov-ing. but now we got a new ma-chine. -

Am

Yeah. yeah. \_\_\_\_ yeah. \_\_\_\_ yeah. The freak said,

D5 Am

"Man, those cats can real - ly swing." They got mu - sic in the sol - ar sys -

C5 D5 Am

- tem. \_\_\_\_ They rock a - round the Milk - y Way. \_\_\_\_ They

C5 D5

dance a - round A - bor - e - al - is, They're space truck-in' ev - 'ry day. \_

[illegible]

$\oplus$  *Coda 1*

## Guitar Solo

N.C.(A5)

**Guitar Solo**  
N.C.(A5)

The first staff of the guitar solo features a melodic line in treble clef and a bass line with fret numbers. The melodic line starts with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The bass line starts with a quarter note G2, followed by an eighth note A2, a quarter note B2, and a quarter note C3. The first staff ends with a double bar line. The second staff continues the melodic line and bass line. The melodic line starts with a quarter note D5, followed by an eighth note E5, a quarter note F5, and a quarter note G5. The bass line starts with a quarter note D3, followed by an eighth note E3, a quarter note F3, and a quarter note G3. The second staff ends with a double bar line.

### Drum Solo

Gtr. 1 tacet

16

Gr. 1 tacet

16

## Interlude

Gtr. 1 E5

Fmaj7(#11)

N.C

Gr. 1 E5 Fmaj7(#11) N.C

Come

⊕ Coda 2

Outro

Gtr. 1: w/ Riff A. 2 times

N.C.(A5)

Yeah. \_\_\_\_ yeah, \_\_\_\_ yeah, \_\_\_\_ space truck - in'. Yeah, \_\_\_\_ yeah, \_\_\_\_ yeah, \_\_\_\_

(E5)  
8va \_\_\_\_ space truck - in'. Yeah, \_\_\_\_ yeah, \_\_\_\_ yeah, \_\_\_\_ space truck - in'. Yeah, \_\_\_\_ yeah, \_\_\_\_ yeah, \_\_\_\_

(F5) (F#5) (G5)  
8va \_\_\_\_ yeah. yeah. yeah. Yeah, \_\_\_\_ yeah, \_\_\_\_ yeah, \_\_\_\_ space truck - in'. Yeah, \_\_\_\_ yeah, \_\_\_\_

(E5) (F5) (F#5) (G5)  
yeah.

Begin Fade

Gtr. 1 (A5)

Fade Out



# Stormbringer

Words and Music by Ritchie Blackmore and David Coverdale

## Intro

Moderately Slow ♩ = 90

Gr. 1 (dist.) \* Em7 Bm7 Em7

Rhy. Fig. 1

*mf*

string noise

w/ bar

Gr. 2 (dist.) Rhy. Fig. 1A

*mp*

w/ bar

w/ bar

w/ bar

TAB

TAB

\* Chord symbols reflect overall tonality.

Bm7 A G5 Gtr. 2 tacet N.C.(E5)

End Rhy. Fig. 1 Riff A Gtr. 1

End Riff A

End Rhy. Fig. 1A

w/ bar

## Verse

Gtr. 1: w/ Riff A, 2 times

N.C.(E5)

1. Com - in' out of no - where, driv - in' like rain, Storm - bring - er dance on the thun - der a - gain. —  
 2. Rain - bow shak - er on a stal - li - on twist - er, red blood wat - er on the eye of the sky. —

Dark cloud gath - er - in', break in the day. — No point run - nin' cause it's com - in' your way. —  
 Storm - bring - er com - in' down the in - ter - state. — thun - der and light - nin' head - in' your way.

# Chorus

Em G C B Em D C B

Gtr. 2: w/ Fill 1, 2nd time

Ride the rain - bow, rock the sky.

Gtr. 2

*f*

full full full full full

14 15 14 15 14 15 14 (14) 12 14 12 14 12 12 15 12 14 15 15

Gtr. 1

Riff B

simile on repeat

w/ bar 1/4

0 1 2 3 3 6 7 5 3 2 3

Em G D A5 N.C.(B5)

Gtr. 2 tacet, 1st time

Storm-bring-er com-in'. Time to die.

8va

(15)

1 1 2 3 3 0 2 0 5 7 7 7 5 7 7 7 5 7 7 7 5 7 7 7

Fill 1

Gtr. 2

full full full full 1/2 1 1/2

TAB

2 2 (2) 2 2 0 2 2 (2) 0 2 3 2 0 1 2 3 4 3 5 5 (5) 4

We got to get run-nin' Storm-brin-er com-in'.

End Riff B

To Coda ⊕

(E5) (D5) (D5) (C5)

He's got noth-in' you need. — he's gon-na make you bleed. —

1. Oh yeah, —  
2. Yeah.

\* Gtrs. 1 & 2

\* Gtr. 2 w/ phaser

Interlude

Gtr. 1: w/ Riff A, 2 times  
Gtr. 2 tacet  
(E5)

— } yeah. You know he's gon-na get you.

D.S. al Coda

⊕ Coda

Gtr. 3 (dist.) Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

Em7 Bm7 Em7 Bm7 A G5

*f*  
w/ slide

2

Guitar Solo

Gtr. 1: w/ Riff A, 4 times  
Gtr. 2 tacet  
N.C.(E5)

8 7 8 7 8 7 8 7 8 7 (7) 12 11 12 11 12 8 7 8 7 8 7 8 7

8 12 11 12 11 12 11 12 11 12 8 9 12 7 7 8 9 10 11

Gtr. 1: w/ Riff B, simile

Em G C B

11 12 14 15 17 15 11

Gtr. 4 (dist.)

*f*

2 4 4 5 4 2 4 5 4 7 4 5 4 7 5 4 7 4 5 5 8 5 4 7 5

Em D C B

Oo.

8va.

*decresc.*

12 10 (10) 8 7 4 5 4 5 7 5 7 5 4 5 4 5 4 7 7 9 9 9 8 9 8 9 7

Gr. 4

Gr. 3 tacet  
Em

G

D

A5

full

9 7 9 10 9 10 9 7 9 9 7 8 10 8 10 10 10 10 10 10 10 10 8 8

The musical score for "N.C. (B5)" consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody begins with a half note G4 (labeled "N.C. (B5)"), followed by a quarter note A4, a quarter note B4, and a quarter note C5. This is followed by a series of eighth notes: D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134

## Interlude


Gr. 1: w/ Riff A,  
2 times  
N.C.(E5)

[illegible]

Gtr. 2

Measures 10-12 of the guitar part. Measure 10 contains a whole rest. Measure 11 contains a whole rest. Measure 12 contains a quarter rest, followed by a triplet of eighth notes (F#4, G#4, A4), a quarter note (B4), and a quarter rest. The fretboard diagram below shows the notes: measure 10 is empty, measure 11 is empty, and measure 12 has frets 7, 6, 7, 8, 9, 5, 6, and 7.

Gtrs. 2 & 4 tacet



oh, \_\_\_\_\_ whoa, \_\_\_\_\_ Yeah, \_\_\_\_\_ yeah, \_\_\_\_\_

## Verse

Gtr. 1: w/ Riff A, 4 times  
N.C.(E5)

N.C.(E5)

3. Com - in' out of no - where, drop - pin' like a rain. Storm - bring - er down \_ from a thun - der a - gain. \_



# Woman from Tokyo

Words and Music by Ritchie Blackmore, Ian Gillan, Roger Glover, Jon Lord and Ian Paice

## Intro

Moderate Rock ♩ = 126

(drums) 4

N.C. Esus4 E Esus4 E N.C.

Gtr. 1 (dist.)

*mf*  
w/ pick & fingers

let ring - - -

TAB

Esus4 E Esus4 E F5 F#5 G5

flutter bar  
1/2

let ring - - -

\* T = Thumb on ⑥

N.C.

simile on repeats

play 4 times

3

w/ bar  
w/ echo

N.C. Esus4 E Esus4 E Esus4 E Esus4 E

Rhy. Fig. 1

echo off

Esus4 E Esus4 E Esus4 E Esus4 E N.C.  
End Rhy. Fig. 1

## Fsus2/G

\* Chord symbols reflect overall tonality.

N.C.

**§ Chorus**

Gtr. 2: w/ Fill 3, 3rd time

Esus4

Gtr. 2



## Verse

Gtr. 1

let ring throughout

pitch: C

G5

*loco*

**Fill 1**

Gtr. 2 (dist.)

**Fill 2**

Gtr. 2

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and voice. The guitar part is in G major (one sharp) and 4/4 time. The vocal melody is in the treble clef. The guitar tablature is in the bass clef and shows fret numbers and techniques like "full" and "1/2".

**Guitar Part:**

- Capo: 4th fret
- Key: G major (one sharp)
- Time: 4/4
- First measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter)
- Second measure: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)
- Third measure: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter)
- Fourth measure: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter)
- Fifth measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter)
- Sixth measure: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)
- Seventh measure: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter)
- Eighth measure: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter)

**Vocal Part:**

- First measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter)
- Second measure: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)
- Third measure: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter)
- Fourth measure: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter)
- Fifth measure: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter)
- Sixth measure: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter)
- Seventh measure: G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter)
- Eighth measure: C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter)

**Guitar Tablature:**

- First measure: 15 (full), 12 (full), 15 (1/2), 14 (1/2)
- Second measure: 14, 12, 14 (14)
- Third measure: 15 (full), (15)
- Fourth measure: 15 (full), 15, 12, 15 (15), 12

### Rhy. Fill 1

Gtr. 1

let ring

TAB

0 1 2 2 0 0 0 1 2 0 2 0 2 0 2 0 2 0 2 0

### Rhy. Fill 2

Gtr. 1

The first measure of the song is in 4/4 time with a key signature of three sharps (F#, C#, G#). The notation shows a treble clef, a quarter rest, followed by a half note chord of F#4 and C#5, and then a half note chord of G#4 and F#4. The guitar tablature below shows the fretting for this measure: the first string is open (0), the second string is fretted at the first fret (1), the third string is fretted at the second fret (2), and the fourth string is open (0).

⊕ Coda 1

A5

When I'm at home an' I, I just don't be - long.

Gr. 2 tacet  
Gm7

Gr. 2

dim.

full

Gr. 1

p

let ring throughout

w/ bar

15

5 3 3 (3) 3 5

Bridge

Gm6

G

So far a - way from the

6 6 3 6 3

(5)

5 5 5 5

F

G

gar - den we love. She is what

(5)

5 5 3 3 3 5 5 5 5

F

moves in the soul of a dove.

3

3

5 5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3 3

G

Oo, oo, oo, F

G

Soon I shall see just how black was my

F G

night, when we're alone in her

F G

city of light. Oo,

oo, oo. \_\_\_\_\_

C C7

V - - - -

**Interlude**

G Dsus4 G6 C

*mp*

G C Dsus4 G

Gr. 1: w/ Rhy. Fig. 1, simile

8

**Verse**

G5 F#sus2/G G5 G#sus4

3. Ris - in' from the ne - on gloom. \_\_\_\_\_ shin - in' like a

Gr. 1

*mf*

T T T

G7 G5 G7sus4

cra - zy moon. \_\_\_\_\_ Yeah. she turns me on like a fire. \_\_\_\_\_ Ow! \_

8va -1/2 -1/2  
w/ bar fdbk. -1/2 -1/2  
loco  
T T T

pitch: C

D.S. al Coda 2

G

I get high! \_\_\_\_\_

steady gliss.

# ⊕ Coda 2

Gtr. 2 tacet

Gtr. 2

B A E

full full full full 1/2 1/2

14 14 (14)(12) 14 (14) 12 14 12 14 12 14 12 11

Gtr. 1

\* P.M.

\* next 14 meas.

Gtr. 1

B A E B A

9 9 7 7 0 0 7 0 0 7 0 0 7 0 0 7 9 9 7 7

E B A C **Guitar Solo**

0 0 7 0 0 7 0 0 7 0 0 7 7 7 7 7 7 5 5 5 5 5

full full full full

### Chorus

Gtr. 1: w/ Rhy. Fig. 1. 1st 4 meas., 2 times, simile

Esus2 E Esus4 E Esus4 E Esus4 E

My wom-an from To - ky - o. \_\_\_\_\_ She makes me see. \_\_\_\_\_

Esus4 E Esus4 E Esus4 E Esus4 E

My wom-an from To - ky - o. \_\_\_\_\_ She's so good to \_\_\_\_\_ me. \_\_\_\_\_

### Outro-Chorus

Gtr. 1: w/ Rhy. Fig. 1. 1st 4 meas., 4 times, simile

Esus4 E Esus4 E

Voc. Fig. 1

Esus4 E Esus4 E Esus4 E Esus4 E Esus4 E

(My wom-an from To - ky - o. \_\_\_\_\_)

End Voc. Fig. 1

Bkgd. Voc.: w/ Voc. Fig. 1, till fade  
Esus4 E Esus4

7

My wom-an from To - ky - o. \_\_\_\_\_

### Begin Fade

N.C.

Gtr. 1

P.M. -1 -1 w/ bar -1 -1 P.M. P.M. 1/2

2 2 0 2 5 2 0 2 2 0 2 (2) 0 2

2 0 2 2 0 (0) 2 2 2 2 0 2

P.M. w/ bar -1 -1

**Fade Out**

# Guitar Notation Legend

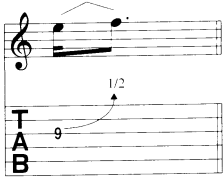
Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

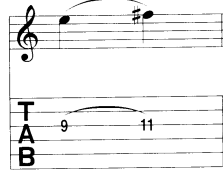
**HALF-STEP BEND:** Strike the note and bend up 1/2 step.



**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



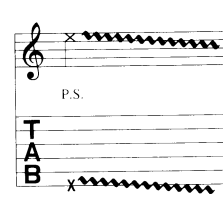
**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



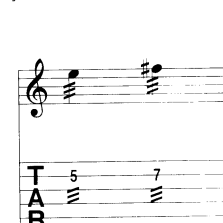
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



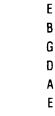
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



Notes:



Strings:

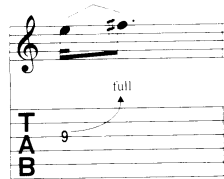


4th string, 2nd fret

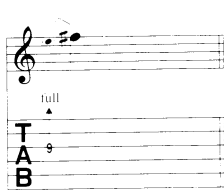
1st & 2nd strings open, played together

open D chord

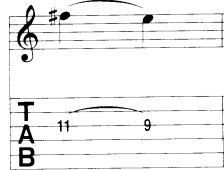
**WHOLE-STEP BEND:** Strike the note and bend up one step.



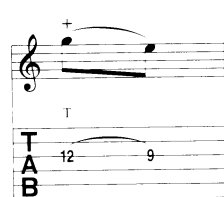
**PRE-BEND:** Bend the note as indicated, then strike it.



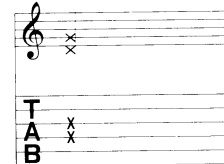
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



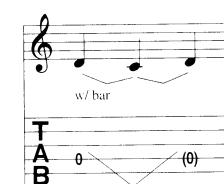
**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



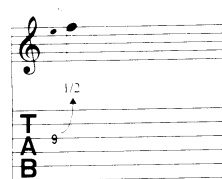
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



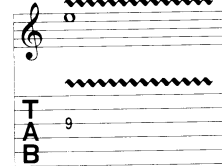
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



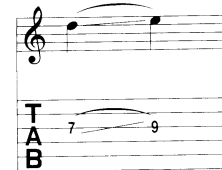
**GRACE NOTE BEND:** Strike the note and bend up as indicated. The first note does not take up any time.



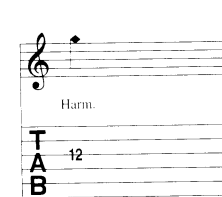
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.



**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



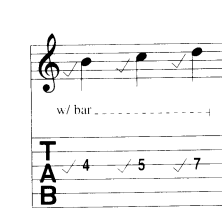
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



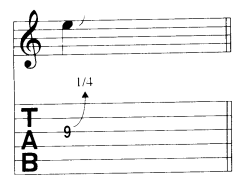
**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



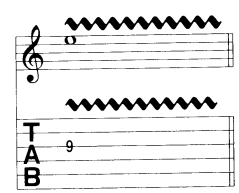
**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.



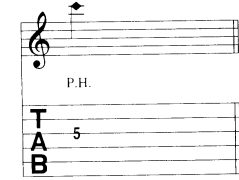
**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.



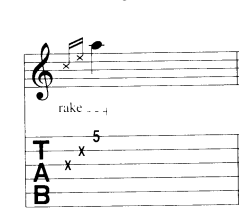
**SHIFT SLIDE:** Same as legato slide, except the second note is struck.



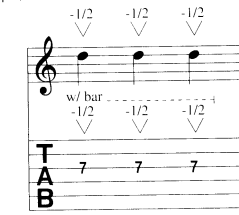
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



**RAKE:** Drag the pick across the strings indicated with a single motion.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



D A D E G  
⑥ ⑥  
open 3fr





THE BEST

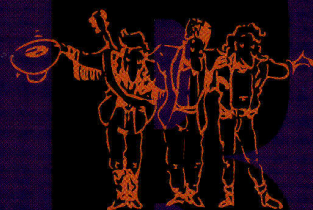
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CHILD IN TIME  
FIREBALL  
HIGHWAY STAR  
HUSH  
KNOCKING AT YOUR BACK DOOR  
LAZY  
SMOKE ON THE WATER  
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